***Ode to Duke Sir Ostwald[[1]](#footnote-1)\****

Verse 1 **D G D**

Twice a king of Calontir

**D A**

Friend to all, and foe to none.

**D G D**

Behold there was no better peer,

**A D**

Loved so dear, too soon was gone.

Chorus **D G A**

We long to see your face again.

**G D A**

We long to see your face again.

**D G A**

Faithful knight and fallen friend,

**G A D**

We long to see your face again.

Verse 2 **D G D**

Short-shorn flower of chivalry,

**D A**

Kindness was his constant creed,

**D G D**

Though lost, he lives in memory,

**A D**

Of gesture, word, and gentle deed.

Verse 3 **D G D**

Enthroned now in our thoughts and songs

**D A**

Our hearts still warm to hear his grace,

**D G D**

Beloved duke who now belongs

**A D**

Here in song and hero-praise.

**Documentation for *Ode to Duke Sir Ostwald***

**Topic/Inspiration:**

I attended the 50th Year Celebration in Indiana, and camped with Calontir. The news of the loss of Duke Sir Ostwald came near the end of the event, and the last night of group-singing in Calontir was devoted to his wake. Somehow, that night, the singing sounded sweeter, and most came away from the fire heartened and healed.  It seems to me that this is the true measure of a man, and the legacy of his leadership, that his mere memory can heal his followers.

NB. I wanted to be respectful of his memory, but also of his mourners, so I asked and was granted permission from Duchess Kaye to perform this song.

**Norse Style:**

The stanzas are in **Fornyrðislag**, which was used for most of the Eddic lays[[2]](#footnote-2). Each line has four beats, with alliteration linking the first half and second half of each line. The pattern breaks on the refrain for emphasis.

**Eulogy/Praise-Poem**

Old Norse praise-poetry was written in England in the 10th century, and was adapted to Anglo-Saxon in four praise poems in the 10th century Anglo-Saxon Chronicle. The last of the four was “The Death of Edgar” in 975[[3]](#footnote-3), demonstrating that praise of the noble fallen was always part of the Anglo-Saxon and Norse tradition.

**Contrafactum (re-used/re-worked melody):**

The melody is a traditional Scottish melody, most often associated with “Bonny Charlie”, or “Will Ye No Come Back Again.” Lyrics for the song were written by Carolina Oliphant, Baroness Nairne, but she reworked an older Scottish folk tune[[4]](#footnote-4).

The Scottish ballad form is strongly influenced by Old Norse poetry[[5]](#footnote-5). Scottish heroic ballads were always sung, and accompanied by harp, fiddle, or other stringed instruments[[6]](#footnote-6).

1. \* *Sung to the tune of Will Ye No Come Back Again* (Scottish Traditional Ballad). [↑](#footnote-ref-1)
2. J. Zimmerman, The Skaldic Forms of Poetry, <http://www.baymoon.com/~ariadne/form/skaldic.form.htm#fornydislag>. [↑](#footnote-ref-2)
3. Matthew Townend, “Pre-Cnut Praise-Poetry in Viking Age England,” *The Review of English Studies*, New Series, Vol. 51, No. 203 (Aug., 2000), pp. 349-50. [↑](#footnote-ref-3)
4. Reynolds, Sian, Sue Innes, and Elizabeth Ewan. *The Biographical Dictionary Of Scottish Women : From The Earliest Times To 2004*. Edinburgh: Edinburgh University Press, 2006. *eBook Collection (EBSCOhost)*. Web. 1 Sept. 2016. [↑](#footnote-ref-4)
5. Wm. Hand Browne, “Scottish Ballads,” *The Sewanee Review*, Vol. 20, No. 2 (Apr., 1912), p. 134. [↑](#footnote-ref-5)
6. Francis Collinson, “Scottish Folkmusic: An Historical Survey,” *Yearbook of the International Folk Music Council*, Vol. 3 (1971), pp. 4-5. [↑](#footnote-ref-6)